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SATURDAY, DECEMBER 18, 1869.

Prices { 4d. Unstamped.
5d. Stamped.

SACRED HARMONIC SOCIETY.—EXETER HALL.—

Conductor, Sir MICHAEL COSTA.
The 38th ANNUAL REPETITION CHRISTMAS PERFORMANCE OF THE
"MESSIAH," on THURSDAY next, 23rd December. Principal vocalists—Mme.
Sinico, Mme. Sainton-Dolby, Mr. Vernon Rigby, and Mr. Santley. Solo trumpet,
Mr. T. Harper.

Band and Chorus, on the usual complete scale of these performances, will consist of 700 performers. Tickets, 3s., 5s., and 10s. 6d., at the Society's office, No. 6, Exeter Hall.

NOTE.—The LAST PERFORMANCE this Christmas of the *Messiah* by the SACRED HARMONIC SOCIETY.

THE ORATORIO CONCERTS.

"MESSIAH."

THE CHRISTMAS PERFORMANCE WILL TAKE PLACE AT

ST. JAMES'S HALL,

On TUESDAY EVENING NEXT, Dec. 21.

MADAME RUDDERSDORFF, MISS DALMAINE,
MDLLE. DRASDIL,

MR. VERNON RIGBY, AND MR. LEWIS THOMAS.

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Rignold, Miss Amy Fawcett, Miss R. Power, Miss M. Howard, and Mrs. Chas.
Horsman.

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STATE SECRETS.

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CRYSTAL PALACE.—MR. HARLEY VINNING

will sing the new baritone song, "NON SARA COSI," composed expressly for him by GIUSEPPE BARROSSI, and the "WANDERER," by SCHUBERT, at the AFTERNOON CONCERT, THIS DAY; Also at the Opening of the New Assembly Rooms, Stroud, on the 30th he will sing DROGAN's great baritone song, "SAMSON," and join Mdle. Liebhart in MOZART's "LA DOVE PRENDE." For terms, address, care of Musical and Operatic Agency, 125, Regent Street, W.

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NATIONAL CHORAL SOCIETY.—EXETER HALL.ANNUAL GRAND CHRISTMAS PERFORMANCE OF "MESSIAH," WEDNESDAY, 22nd December, 1869. Commence at Half-past Seven. Miss Ambella Smyth, Miss Lucy Franklin, Mr. George Perren, Mr. Patey. Band and Chorus, 700. Conductor, Mr. G. W. Martin. Organist, Mr. J. G. Boardman. Tickets:—One, Two, and Three Shillings. Stalls, Numbered and Reserved the whole evening, 6s., 10s. 6d., 21s. 14, and 15, Exeter Hall (first floor). Immediate application for Tickets should be made.

MESSRS. KETTENUS AND GOFFRIE beg to announce that their CONCERT TOUR in England, Scotland, and Ireland will commence in JANUARY, assisted by Mdles. Clara and Rosamunde Doria, Mdle. Jarvis Rubini, Herr Kreutzer, and Monsieur Pague. Early application for Engagements. Address—25, Mornington Crescent.

MR. SANTLEY has the honour to announce that his FIRST CONCERT TOUR in England, Ireland, and Scotland will commence in January, 1870. Mr. Santley will be assisted by Madame SINICO, Miss EDMONDS, Herr WILHELM, the celebrated violinist, and Madame ARABELLA GODDARD. All applications for the engagement of the party to be made to Mr. Wood, Cramer & Co.'s, 201, Regent Street.

MADAME SAINTON-DOLBY begs to announce that her FAREWELL PROVINCIAL TOUR will terminate early in FEBRUARY, after which she will return to town to resume her private lessons and meetings for the practice of concerted vocal music. In the meantime all communications may be addressed to her residence, 71, Gloucester Place, Hyde Park, W.

MADAME SAINTON-DOLBY begs to announce that she will give TWO CONCERTS OF ENGLISH MUSIC in St. James's Hall, on FRIDAY EVENINGS, Jan. 7 and 14, 1870, being the only two concerts that Madame Sainton-Dolby will give in London prior to her final farewell of the public at her concert in June next. Vocalists—Mesdames Edith Wynne, Rita, Elena Angele, and Sainton-Dolby; MM. Cummings, Byron, Maybrick, and Lewis Thomas. Pianoforte—Miss Agnes Zimmermann. Violin—M. Sainton. Violoncello—Signor Piatti. Accompanist—Mr. Thoulless. Mr. Joseph Barnby's Choir (numbering 300 voices) will also appear, conducted by Mr. Joseph Barnby. To commence at Eight o'clock.—Sofa stalls, 5s.; area and balcony, 3s.; admission, one shilling. Tickets may be obtained of Chappell & Co., 50, New Bond-street; Keith, Prowse, & Co., Cheap-side; Novello, Ewer, & Co., 1, Berners Street, W., and 35, Poultry, E.C.; Alfred Hayes, 1, Royal Exchange Buildings; Austin's Ticket-office, St. James's Hall; and of Madame Sainton-Dolby, at her residence, 71, Gloucester-place, Hyde Park, W.

ST. JAMES'S GRAND HALL, REGENT STREET and PICCADILLY. Mr. FREDERICK BURGESS, Manager of the Original Christy Minstrels, has the honour to announce to his Friends and the Public generally, that his FIFTH ANNUAL BENEFIT will take place in the Great Hall, on MONDAY EVENING, DECEMBER 20th. The New Programme, which is in active preparation for this occasion, will surpass all former efforts of the Management. The entire strength of the magnificent Company, now numbering upwards of 40 Performers, will take part in the Special Entertainment.

Fauteuil, 5s.; Sofa Stalls, 3s.; Balcony, 2s.; Area and Gallery, 1s. Every Fauteuil and Stall Seat will be numbered and reserved on this occasion, and no more Tickets issued than the Hall will accommodate. Tickets may be obtained of Messrs. Mitchell, 33, Old Bond Street; Chappell & Co., 50, New Bond Street; Oliver & Co., 19, Old Bond Street; Bubb, Old Bond Street; Lacon & Oller, 166, New Bond Street; Hopwood & Crew, 42, New Bond Street; Keith, Prowse, & Co., 48, Cheap-side; Alfred Hayes, 4, Royal Exchange Buildings, and of Mr. Austin, St. James's Hall.

THE CREATION.—ST. GEORGE'S HALL.—HAYDN'S Oratorio, the "CREATION," will be performed on SATURDAY Afternoon, Dec. 18 (THIS DAY), by the Professional Students of the London Academy of Music, under the direction of Professor Wyld, Mus. Doc. Vocalists—Miss Ganthony, Miss M. Scott, Miss Julia Eales, Miss Merryweath, Miss A. Smith, Miss Fannie Smith, Miss Hamilton, Miss Brewer, Miss Weale, Miss Emrik, and Miss Lowe (amateur), Mr. Turner, Mr. Davernoy, Mr. Rouse, and Mr. D. Ryan. Full Band and Chorus of 200 Performers. Doors open at One o'clock, the Performance to commence at Two o'clock. Tickets—Reserved Stalls, 5s., to be had of the London Academy of Music, St. George's Hall, Langham Place, Regent Street, W.

MR. WALTER REEVES will sing WELLINGTON GUERNEY'S new serenade, "WAKE, LINDA, WAKE," at Richmond, on MONDAY next, the 20th instant.

MR. ALFRED BAYLIS will sing ASCHER'S popular romance, "ALICE, WHERE ART THOU?" at the Opening of the New Town Hall, Stroud, December 30th.

MISS FANNY ARMYTAGE, MR. ALFRED BAYLIS, and MR. HARLEY VINNING will sing RANDEGGER'S popular trio, "I NAVIGANTI," at the Opening of the New Town Hall, Stroud, Dec. 30th.

MR. CHARLES STANTON will sing ASCHER'S popular romance, "ALICE, WHERE ART THOU?" and BLUMENTHAL'S popular song, "THE MESSAGE," at Cork, Dec. 20th; Queenstown, 21st; Nenagh, 22nd.

MISS MARIE STOCKEN and MR. CHARLES STANTON will sing NICOLAI'S admired duet, "ONE WORD," and ORFENBACH'S popular duet, "I'M AN ALSATIAN" (Laschen and Fritschen), at Cork, Dec. 20th; Queenstown, 21st; Nenagh, 22nd.

MISS GERALDINE SOMERS will sing HENRY SMART'S popular song, "THE LADY OF THE LEA," at Belfast, Limerick, and Waterford during the present month.

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By J. F. DUGGAN.

"THE TROOPER,"

By G. B. ALLEN.

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SIGNOR ROMANO (from Naples) begs to inform his Friends and Pupils that he has arrived in town for the season. All communications respecting Singing Lessons for the Stage or Concert-room to be addressed to his residence, 6, Maddox Street, Regent Street.

MR. ARTHUR BYRON will sing BLUMENTHAL'S admired song, "THE DAYS THAT ARE NO MORE," at every concert during his provincial tour with Madame Sainton-Dolby's party.

MR. MAYBRICK will sing HENRY SMART'S popular song, "WAKE, MARY, WAKE," during his tour with Madame Sainton-Dolby.

MISS KATHLEEN RYAN begs to inform her Friends and Pupils that she has returned from the Continent.—21, Tavistock Road, Westbourne Park, W.

MISS HELENA WALKER.—All communications respecting Concerts, Oratorios, &c., must be forwarded to Miss Helena Walker, 6, West Bank Road, Edge Lane, Liverpool.

MISS ANDROMEDA OXLEY (Soprano). For Engagements, and Lessons in Singing and the Pianoforte, address—Miss Oxley, 7, Adelaide Road, Haverstock Hill, N.W.

MR. WALTER REEVES (Baritone). For all Communications respecting Engagements and Concerts, address—Norfolk Road House, Baywater.

MISS BESSIE EMMETT (Soprano). All communications respecting Engagements with his Pupil, Miss Beale Emmett, to be addressed to Mr. J. TERNIKELLI CALKIN, 12, Oakley Square, N.W.

MADAME MONTSERRAT (Contralto) is open to Engagements for Concerts, Oratorios, &c. For terms and particulars respecting Lessons, &c., address—Madame Montserrat, 45, Tavistock Crescent Westbourne Park, W.

MISS THEED respectfully informs the Nobility and Gentry that she continues to give instruction in Singing and the Pianoforte, at her own residence, or at the houses of pupils.—5, Duke Street, Portland Place, W.

MR. HARLEY VINNING (Baritone) may be engaged for Concerts, &c., until 26th December, when he leaves for Scotland. Address, care of Musical and Operatic Agency, 125, Regent Street, W.

MRS. JOHN MACFARREN, in consequence of its never-failing success, both in London and in the Provinces, will continue to play BRUSSAC'S brilliant "Valse de Bravoure," at all her Pianoforte and Vocal Recitals and Concert Engagements. Published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

BEETHOVENIANA. No. IV.*

(Continued from page 828.)

VIII. FINALE TO A SMALL OPERA HITHERTO UNKNOWN.

This is a composition not very likely to be published, but remarkable because containing a passage which occurs almost identically, to other words, in the opera of *Fidelio*. The passage would seem almost intended to excite investigation and comparison, and it affords an opportunity of observing the connection between the words and the expression given to them in the music.

The original autograph of the piece is in the library of the *Gesellschaft der Musikfreunde*, in Vienna. It contains 84 pages, of which 81 are filled up. In the catalogue of Beethoven's remains, it is entered under the number 67, as "Gesangstück mit Orchester, vollständig, aber nicht gänzlich instrumentirt," and both the text and the nature of the music show that it can hardly be anything else than the *finale* of an operetta, or musical drama. It is written for four voices and orchestra. The names of the characters are, Porus (bass); Volivia, his daughter (soprano); Sartagones, Volivia's lover (tenor); and a nameless rival of Sartagones (also tenor). The orchestral parts are not fully made out in the score—in the wind instruments in particular, there are many omissions. The voice parts, however, are complete. Where the voices are at rest, some orchestral parts are always indicated, so that the piece proceeds without interruption, and the whole arrangement can be easily seen.

It divides itself, in form, key, and time, into four pieces which, though separate, are connected by modulation. It opens with a quick movement (though the exact *tempo* is never marked) in G minor, and in $\frac{4}{4}$ time. The text is as follows:—

UNGENANNTER. Blick o Herr durch diese Bäume,
Sieh die Tochter Hand in Hand
Mit Sartagones dort stehen.
PORUS. Ist es Wahrheit? Sind es Träume?
Hast du sie genau erkannt?
UNGENANNTER. Hab' erkannt und hab' gesehen
Beide Arm in Armen gehen.
PORUS. Ha! Verflucht sei diese Stunde!
Wenn die Tochter sich vergibt!
Kann sie bür'n aus meinem Munde
Dass verstossen sie nun ist.
UNGENANNTER. Still! Sie kommen näher an.
PORUS. Ja! Sei kommen näher an.
BEIDE. Lauren wollen wir im Stillen,
Und dann sollen beide fühlen
Dass der Vater strafen kann.

The next movement is of slower *tempo*, in E flat major, $\frac{3}{4}$ time, to the following text:—

SARTAGONES. Liebe Freundin, lebe wohl!
Sieh, schon fängt es an zu tagen.
VOLIVIA. Ach! wie ist mein Herz so voll,
Voll von Ahndung, voll von Zagen.
SARTAGONES. Zagheit kennt die Liebe nicht,
Treu zu sein ist uns're Pflicht.
VOLIVIA. Dies schwörst du mir?
SARTAGONES. Dies schwör ich dir.
VOLIVIA. Nun zum Vater, meinem Freund,
Um seinen Segen lass uns flehen.
SARTAGONES. Ach, er hasst mich, ist mein Feind,
Mit welchem Aug' wird er mich sehen?
VOLIVIA. Er hasst niemand, glaube mir,
Theilt mit jedem Freud und Schmerz.
Bürgen will ich dir dafür,
Dass uns beiden schlägt sein Herz.
SARTAGONES. Das schwörst du mir?
VOLIVIA. Das schwör ich dir.
BEIDE. Lass uns zum Vater eilen,
Lass länger uns nicht weilen;
Komm, wir wollen gehen.

A short instrumental movement, leads to the following recitative:—

PORUS. Dein Vater war mein Feind,
Schwur Hass und Fluch mir ewig.
SARTAGONES. Ach sei dem Sohne Freund!
Mit ihr fühl' ich mich selig.

* From the German of Herr Nottobehm.

VOLIVIA und SARTAGONES. Ach, trenn' uns beide nicht,
Wir lieben uns zu sehr.
PORUS. Und du vergisst die Pflicht;
Ich kenne dich nicht mehr.—
Du aber weich von hier,
Denn ich verachte dich.
SARTAGONES. Wie, du verachtest mich?
PORUS. Ja, ich verachte dich.
SARTAGONES. Wenn du mir nicht vergibst,
So strafe mich dein Schwert.
Sag an, wird sie nicht mein?
PORUS. Nein, niemals wird sie dein.
SARTAGONES. Nicht mein?
VOLIVIA und PORUS. Halt ein!
PORUS. Warum soll Vaters Schuld er büßen,
Da er das Licht der Welt nicht kannte?
VOLIVIA und SARTAGONES. Hier liegen wir zu deinen Füßen,
Reich uns des Vaters Segenshand.
PORUS. Weil du sie wahrhaft liebst,
So sei sie dir beschert.
Sartagones. Steh auf, ich bin dein Freund.
UND SO SIND WIR VEREINT.
UNGENANNTER. Weh mir, sie ist dahin,
Für mich ist sie ewig hin.

To this is connected the last movement, which at the same time is the most complete—a *terzett* in G minor, containing more than 120 bars:—

VOLIVIA und SARTAGONES. Nie war ich so froh wie heute,
Niemals fühlt ich diese Freude.
PORUS. Gute Götter, blickt herab,
Segnet ihre reinen Triebe.
Ewig treu sei ihre Liebe,
Ewig treu bis in das Grab.
VOLIVIA und SARTAGONES. Gute Götter, blickt herab,
Segnet unsre reinen Triebe.
Ewig treu sei unsre Liebe,
Ewig treu bis in das Grab.

Such is the text composed by Beethoven. The author is not named, and has not yet been discovered. What was Beethoven's idea in writing it, whether for mere practice, or with a view to performance, is not known. We can hardly suppose the former, because in that case, he would probably have chosen some well-known text. The piece cannot belong to any of the *libretti* mentioned in the biographies or letters of Beethoven—*Romulus*, *Bradamante*, *Bürgschaft*, *Melusine*, &c.

(To be continued.)

THE GRAPHIC ACROSS THE OPERA.

The following may be relied upon as an authentic list, corrected up to the present time, of the principal artists engaged at Drury Lane. Sopranos: Mdlle. Christine Nilsson, Mdlle. Ilma di Muraka, Madame Monbelli, Mdlle. Marie Roze, Mdlle. Sinico. Contralto: Madame Trebelli-Bettini. Tenors: Signor Mongini, Signor Gardoni, Signor Bettini. Baritones: Mr. Santley, M. Faure. Conductor, Signor Ardit. It will be observed that our interesting young friend, the "light soprano," will form the chief attraction at Drury Lane, as at so many other operatic establishments. Mdlle. Nilsson, Mdlle. di Muraka, Mdlle. Roze, are all "light sopranos," Mdlle. Roze being, by the way, one of the lightest of the light. Mdlle. Roze's favourite part, like that of so many other vocalists of the same type, is *Margherita* in *Faust*. It was expected, ten days ago, that she would be engaged to perform this part at the French Opera, where it has been already played by Mdlle. Nilsson and Madame Miolan Carvalho. But the result of her trial before M. Perrin, of the French Opera, was, that she was engaged by Mr. Wood, of Drury Lane. To Madame Monbelli, whose admirable singing at the Philharmonic Concerts of last season will not have been forgotten, what are emphatically called "dramatic parts," will be assigned. Thus we may expect to hear her as *Norma*, *Lucresia*, *Valentine*, &c. One happy result of the late division in the operatic world will be that we shall hear no more of *Hamlet*. The right of performing that heaviest of heavy operas belongs to Messrs. Gye and Mapleson; but both the baritones who have distinguished themselves as *Hamlet* (M. Faure and Mr. Santley—the last should be first), and both the sopranos who have distinguished themselves as *Ophelia* (Mdlle. Nilsson and Mdlle. di Muraka), are engaged by Mr. Wood.—*The Graphic*, Dec. 11.

[We take the information vouchsafed by our admirable and very young contemporary, *cum grano salis*. We hope he is right about Marie Roze. We doubt if he is right about Madame Monbelli's *Norma*, &c.—Ed.]

NEW MUSIC.

As usual, Messrs. Novello, Ewer, & Co., have published a batch of music for Christmas. Some of it now claims attention, and we give precedence to a handsome little volume which would be in place on any drawing-room table throughout the approaching season. The book is entitled *Christmas Carols, New and Old*, and its editors are—for the words, the Rev. H. R. Bramley, M.A.; for the music, Dr. John Stainer, M.A. Of the twenty carols it contains, a large proportion are modern; the balance being made up of a few well-known traditional examples. The latter are found in nearly every collection and require no notice here. As to the former we may say at once that many of them are excellent. Among the best we include "The Manger Throne," by Dr. Steggall; "Jesus, hail!" by Dr. Stainer; "When I view the Mother holding," by Mr. Joseph Barnby; and a "Carol for Christmas Eve," by Sir F. G. Ouseley. These, however, are but examples, and on no account exhaust the good things in a most admirable volume which has our heartiest recommendation.

Dr. S. S. Wesley's anthem for Christmas, "Blessed be the Lord God of Israel," will hardly require testimony to the merits of its music. The name of so excellent a church musician as Dr. Wesley is enough to secure for it favourable attention. We may point out, however, that the work is well adapted for use by choirs of moderate ability. There are no "verse" passages in it, and both voice parts and organ accompaniments are easy of execution. Upon several effective points in the anthem we should like to dwell; indeed the whole of the middle movement is masterly writing; but enough has been said.

"Drop down, ye heavens from above!" is a Christmas anthem of considerable pretence and considerable merit, by Joseph Barnby. It shows a free, bold hand, not at all cramped by the conventionalities of English Church music, but ready to secure effects even though there be no precedent for the mode. So much the better. We want capable writers of the sort to carry on the revolution which is to sweep the inanities of our cathedralists out of sight and mind. Mr. Barnby's anthem opens with a graceful tenor solo in E major, leading to a short *adagio* chorus in the relative minor and in massive five-part harmony. A lengthy chorus, in the major, follows, and is capitally worked out; some passages, as that beginning "Truth shall flourish," being extremely effective. The organ part, we ought to say, is elaborate and has had much thought and care given to it.

"Balaam's Prophecy" ("I shall see him, but not now,") by Dr. Spark, is entitled "An anthem suitable for all seasons, but especially for Christmas." It has some points of interest, as, for example, the choral unison to sustained chords from the organ, with which it opens. An accompanied passage of simple counterpoint follows; in turn succeeded by a spirited chorus highly suggestive of Mendelssohn. The passage just referred to is then repeated, and another *allegro spiritoso*, distinguished by massive harmony in alternation with unison, closes the work. The anthem is an effective one, whatever may be said on the score of its originality.

Some new compositions by Signor Alberto Randegger have a fair claim to more or less approving notice. "Come hither, Shepherd Swain" (Novello, Ewer, & Co.), is a setting of a *canzonet* by the Earl of Oxford (A.D. 1560). The composer has happily united to modern freedom of treatment, a quaintness in keeping with the character of the words. The *reprise* of the first subject is no less graceful than appropriate; and the song contains very many effective and masterly touches. We do not hesitate to give it our recommendation. "Buzzing" (Hutchings & Romer) is a trio for female voices, which expresses the joyous life of a bee in summer time, and is sufficiently realistic to imitate the insect's hum. The work is a clever thing of its kind, and will, no doubt, be acceptable in families where musical daughters abound. "The Unchangeable" (Hutchings & Romer), a setting of Shakespeare's "O never say that I was false of heart," is a graver effort than that just noticed; though, perhaps, not a greater success. There are evidences in this song of thoughtful design effectively worked out. The manner, for example, in which a short phrase of the first verse is adopted as a chief feature of the accompaniment in the second, deserves approving notice. On the whole, we are inclined to rank "The Unchangeable" among Signor Randegger's best efforts. "A Wife's Letter" is remarkable, in the first place, for the naïve beauty of its words, which are by Miss F. R. Havergal. A wife writes to the husband who has just left her; and though she has nothing at all to say, says a good deal calculated to delight him. Miss Havergal's verses are full of charming simplicity and—if we may use the word—literalness. They are true to the situation in minutest detail. Signor Randegger's music is appropriately unassuming. It leaves the words to make their own effect; a policy, in this instance, of the happiest sort. Altogether the song may claim to be distinct from the common order.

Turning, now, to the recent publications of Messrs. Chappell & Co., we come first upon three Sonatinas (Op. 47) by Herr Carl

Reinecke. Herr Reinecke, as by this time is pretty well known to English amateurs, holds a good place among German musicians, and is a clever, painstaking man, with a strong desire to be original. The nature of the works before us somewhat restrained Herr Reinecke's flight; and prevented his indulgence in those freaks of fancy which composers of his school and country love. The result is, to a large extent, satisfactory. The Sonatinas are tuneful, constructed in an orderly manner, and easy. This is their general character, and it supplies recommendation enough for those who wish good music adapted to moderate powers. Each work has, of course, distinguishing features; looking at which we prefer No. 2 (in D major) to the others; but the same individuality is apparent in all. By the way, is it not strongly to be desired that our English composers should essay the production of like works. We could name several at least the equals of Herr Reinecke in ability, who might easily relieve Messrs. Chappell & Co. from the necessity of importing German music.

The number for December of *Chappell's Musical Magazine* contains the series of twenty-four songs by Franz Schubert known as "A Winter's Journey" (*Winterreise*). These beautiful lyrics are so well described in the translator's preface that we need do no more than make a quotation:—"The songs contained in the present volume were written not long before Schubert's death. Not one ray of happiness shines on this 'Winter's Journey,' even in the two most cheerful numbers—13 and 19—the first is pervaded by a feverish excitement full of pain, and the second by a joy as illusive as the proffered delights of the 'Erl King.' Yet, though all are gloomy, none are alike; indeed, no selection of Schubert's songs could better prove his wondrous wealth of idea. Each song presents a darkly-coloured picture, but in the tenderness of 'Good Night,' the intense grief of 'Frozen Tears' and 'A Flood,' the passion of 'Benumbed,' the agitation of 'Retrospect,' the wildness of 'Will-o'-the-Wisp' and 'Loneliness,' the desperation of 'Courage' and 'The Stormy Morning,' the pathos and weariness of 'The Sign Post' and the 'Hostel,' and the unearthly beauty of the 'Raven' and the final song—what different aspects of grief this master paints!" We adopt these words as our own, and congratulate the publishers upon the enterprise and the public upon the good fortune which makes Schubert's songs obtainable at the rate of one halfpenny each. While on the subject of Schubert, we may state that Messrs. Chappell & Co. have issued a new edition, edited and fingered by Charles Hallé, of the master's *Valse Autrichiennes*, known as "Les Viennoises." We can recommend these little pieces to all who are in need of fresh and pretty music. The melodic invention they display is simply wonderful, and to go through them is like walking along a gallery of beautiful pictures. They ought to sell in multitudes among the multitudes who care for no pianoforte music of a graver sort.

From Messrs. Chappell & Co.'s sheet music we select a few examples for notice. A "Danse Havanaise," by Michel Bergson, is striking because of uncommon character, and makes a good drawing-room piece. More easy, but not less effective in its way, is a "Valse Styrienne," by Charles de Mazères, which we can commend as a pretty and graceful composition, impossible to hear without pleasure. An Arabesque entitled "Un Sourire," by Michel Bergson, is fantastic enough to make its position among Arabesques indisputable; and interesting enough to make the practice necessary for "getting it up" endurable. We hesitate to recommend the Chevalier Kontski's "Souvenir de Faust," because of enormous difficulty. Few could ever master it, and those few would get little in return for their trouble. Still, if anybody wishes to have a show piece of the showiest kind, there it is for their behoof. T. E.

"PITY 'TIS, 'TIS TRUE!"—The grandson of the celebrated Musard occupies at present—or, at any rate, occupied a short time ago—Bed No. 8, in the St. Ferdinand Ward of the Charité Hospital, Paris.

GETHA.—The fiftieth anniversary of the Gesangverein, founded by And. Romberg, furnished an opportunity for one of those celebrations to which the Germans are so inclined. The programme included the "Jubel-Ouverture," by Weber; an "Amen," by Romberg, as well as that composer's most pretentious work, *Die Glocke*.—The D minor Symphony by Herr Wuerst—on whom the Duke has just conferred the Knight's cross of the Ernestine House Order—is to be performed at one of the next Court Concerts.

BRUSSELS.—At the Théâtre de la Monnaie, *Les Amours du Diable*, by the late Albert Grisar, will shortly be revived with new dresses, scenery, and decorations.—M. Strakosch's grand concert will take place on the 17th inst., when, in addition to Rossini's *Messe Solennelle*, which will be performed for the third time in this capital, the programme will contain pieces by Mendelssohn and other celebrated composers, and the list of artists, will include Madame Alboni, Mdlle. Carreno, Mdlle. Maria Battu, MM. Henri Vieuxtemps, Bottesini, and Tom Hohler.

MONDAY POPULAR CONCERTS.

The eighth concert of the 12th season (the last before Christmas) brought an enormous audience to St. James's Hall on Monday evening. The programme was as follows:—

PART I.

Quintet in G minor (strings)	Mozart
Air, "Ach, ich fühl's" (<i>Die Zauberflöte</i>)	Mozart
Sonata in B minor, Op. 42 (pianoforte solo)	Schubert

PART II.

Sonata in A, Op. 47 (pianoforte and violin)	Beethoven
Lieder, "Schäfer's Klagelied," "Wohin"	Schubert
Trio in G (pianoforte, violin, and violoncello)	Haydn

Mozart's beautiful quintet, the sixth and perhaps the finest of the nine examples of this form of composition bequeathed to the world of art by "the greatest of abstract musicians," written, like its worthy precursor in C major, in 1787, shortly before *Don Giovanni*, was interesting not merely on its own account, but on account of the chief executant. The sensation created, near the end of last season, by Madame Norman-Neruda at the Philharmonic Concerts and elsewhere, in music more showy and brilliant than solid, was recorded, and commented on, at the time; as was also the more legitimate triumph she obtained in leading a quartet by Mendelssohn (No. 1, Op. 44) at a subsequent concert in St. James's Hall, got up for the express purpose of exhibiting her talents in the highest order of chamber music. There have been countless lady violinists, and not a few of distinguished genius; but this single essay on the part of Madame Neruda induced many to place her at once, as *facile princeps*, before them all—not forgetting even Mdlle. Teresa Milanollo, renowned in her day, who, a quarter of a century since, in certain works of Beethoven, at the *soirées* of the Beethoven Quartet Society, appealed to connoisseurs with all the vigour and deep insight of a player of the sterner sex. But with the vigour and deep insight of a man Madame Neruda combines the charm and grace of a woman. The impression she produced in Mendelssohn's quartet was such as to encourage Mr. Arthur Chappell, director of the Monday Popular Concerts, to whom ability in his executants is almost as important as quality in the works he selects for his programmes, in securing her services, as leading violinist, for the entire series before Christmas. The result has justified expectation. Madame Neruda has proved her capability, not only to play Mendelssohn right well, but Beethoven too, and that, moreover, which, for not a few recognized proficientes, is still more difficult—as exacting a more complete self-abnegation—Haydn and Mozart. It was natural, that on the occasion of her first appearance at the Monday Popular Concerts, she should be allowed to come forward once again with Mendelssohn's quartet in D—a piece in which her efficiency had already been tested, and about the reception of which there could be no anxiety; but at the same concert she led one of the capital quartets of Haydn (the well-known D minor) in a manner that showed her just as familiar with the style of the composer who may be regarded as father of the quartet no less than as "father of the symphony." With Madame Neruda's playing of Haydn's pure and healthy music every lover of Haydn was enchanted, for the playing was just as pure and healthy as the music. If, however, she charmed with Haydn, at the first concert, at the next she fairly surprised her audience with Beethoven, one of whose grandest and most trying quartets (the E minor—No. 2 of the "Rasoumowsky" set) was selected for the occasion. Although not altogether so much at ease (judged from a severely artistic point of view) in this very profound and difficult music, her reading of the divine slow movement was enough to stamp her as a violinist of the first rank—a position to which, subsequently, by her performance from beginning to end of an earlier quartet from the same author (in G, Op. 18), bearing a closer affinity to Mozart and Haydn, she still more convincingly preferred her claim. That after such proofs of capacity she would play the quartet music of Mozart as nearly as possible in perfection no one doubted. She had already given a fair token of her sympathy for this great master by her admirable performance (in company with Herr Ernst Pauer) of the sonata in B flat which Mozart composed for the famous violinist, Mdlle. Strinasachi, who, for aught we know to the

contrary, may have been a Norman-Neruda in her day; and the warm praises earned by this were shortly afterwards more than justified by her leading of Mozart's quartet in D minor (one of the six inscribed to Haydn), in which she showed that she understood Mozart as thoroughly as she understood Haydn, and could play the music of the one with the same purity and contempt of self display as she had already exhibited in that of the other. Lastly came Schubert, whose fascinating genius found in Madame Neruda a congenial interpreter, and whose characteristic Hungarian quartet in A minor, so melancholy throughout and so beautiful in its melancholy, has never in our remembrance been played with more touching expression or a deeper penetration into its meaning. The composer himself, we are persuaded, would have been in raptures with this interpretation of his work. To what we have mentioned, and other things besides, including quintets, trios, and duets, must be added an excerpt from Spohr, composer for the violin *par excellence*, whose expressive *adagio* from the ninth concerto was played by Madame Neruda as finely as anything else she had previously essayed—as finely, indeed, as she had played the two romances in F and G (with pianoforte accompaniment), of Beethoven, at other concerts. More need not be adduced to establish the fact that this accomplished lady's talent is as versatile as it is genuine. Her performance on Monday night, in Mozart's incomparable quintet, was equal to any of her previous achievements at the Monday Popular Concerts. Every movement was admirably given; but, if we were called upon to avow a preference, where all was so nearly perfect, we should point to the truly Orphean *adagio*, in which the instruments are "muted," and the playful *rondo finale*, with its charming theme and no less charming episodes. The quiet mastery exhibited from end to end, the thorough comprehension of the significance of each of the four movements, the well-balanced phrasing—phrasing natural, and, at the same time, marked by that expression which alone is genuine; that expression which comes spontaneously, and is not sought for, much less manufactured; expression which a single overwrought trait or exaggerated cadence would spoil—all this, accompanied by faultless intonation and "mechanism" against which not an objection could be fairly raised, made the quintet of Mozart one of the most enjoyable and wholly satisfactory performances to which we have ever listened. It is but just to add that Signor Piatti (again, happily, engaged for the season) played the violoncello part; and to his invaluable co-operation no little of the general effect was due. Most connoisseurs, indeed would prefer a violinist less distinguished than the highest, as leader, with Signor Piatti as bass, to the best of "first fiddles" without him. The other players were Herr L. Ries (second violin), Signor Zerbini and Mr. Burnett (violas). Everyone did well, and the quintet was received with enthusiasm.

Even greater enthusiasm, though by no means so well grounded, was excited by the celebrated sonata dedicated to Kreutzer, in which Madame Neruda was associated with Mr. Charles Hallé, who had previously given Schubert's solo sonata in A minor, Op. 42 (one of his three very best, as Schumann clearly saw from the time when they first appeared), with that perfect finish and studied expression which are the characteristics of his playing. Haydn's jovial trio in G, for "jovial" is the fittest term to apply to it, played by Madame Neruda, Mr. Hallé, and Signor Piatti, an effective climax to an excellent concert, sent everyone away in good spirits. The air from Mozart's *Zauberflöte* and the *Lieder* of Schubert were carefully sung by Mdlle. Anna Regan, and carefully accompanied (in the unavoidable absence of Mr. Benedict) by Signor Zerbini, also principal viola in the quintet.

WEIMAR.—Herr R. Wagner's *Meistersinger* has been successfully produced.

SALZBURG.—Herr Schachner's oratorio, *Israel's Heimkehr aus Babylon*, has been produced, the performers being the band of the Mozarteum, the members of the Singacademie and Liedertafel.

ROTTERDAM.—Some short time since, Herr de Boer opened a new theatre with a German company. It remained open six weeks, when it was suddenly closed. Some members of the company obtained engagements elsewhere, while others, not being so fortunate simply—or, perhaps, rather wisely—obtained from their Consuls money enough to pass them back to their Teutonic homes.

OUR CONTEMPORARIES.

MENDELSSOHN AND HANDEL.

The *Athenæum* of last Saturday makes some thoughtful observations upon the accompaniments to *Acis* and the *Dettingen*. After quoting from the letter published by Herr Devrient, our contemporary goes on to say:—

"Until the publication of this letter, nothing was known of Mendelssohn's additional accompaniments, so that the performance under notice was as interesting as though the work of completion had been undertaken for our express behoof. There is assuredly no need to insist that the accompaniments have been added with a delicately sympathetic hand, and that the master's original design has never been overlooked in the desire to commend his mode of treatment to modern ears. So much must have been safely predicated; more than this is not, in our opinion, to be asserted without deeper study than is possible at this moment. We are so accustomed to Handel's original orchestration that we are in danger of questioning at first hearing the very emendations, or rather adornments, which we should afterwards be most unwilling to relinquish. Nothing left by so consummately accomplished a master as Mendelssohn is to be criticized without the most careful examination. As he himself said, 'They,' meaning the Berlin Academy, 'can instrument their oratorios themselves with a couple of horns and an old comb and kettle-drum,' and we have had frequent experience that great works may be botched in London after as rough-and-ready a fashion. But Mendelssohn wrought with other tools, and his workmanship is to be scrutinized in another spirit."

MR. COWEN'S NEW WORKS.

The production of Mr. Cowen's symphony and concerto affords the *Telegraph* much cause for congratulation:—

"Although we have for some years past recognized the phenomenal talent of Mr. F. H. Cowen as a child-player, and latterly as a clever writer, we looked with considerable apprehension to the alarmingly ambitious character of the programme he put forward on Thursday last. A MS. concerto and a MS. symphony by a youth of seventeen, in addition to some smaller works, formed, it must be confessed, a portentous scheme of self-display. But the result justified the boldness of the attempt. The concerto, played of course by Mr. Cowen himself, had many features of interest, but it was quite eclipsed by the more ambitious orchestral work. Here there was not only evidence of musical science, remarkable, indeed, in so young a man, but imagination and originality. The instruments were treated as with a master's hand; while in every orchestral effect was manifest the result of a delicate fancy and of careful thought. There was some redundancy in the first movement—an *allegro* introduced by a short and impressive *largo*—but the beauty of its second theme may well have tempted the composer to recur to it again and again. The *scherzo* is deliciously instrumental, while the *allegretto* is still more engaging. Mr. Cowen conducted his own work with decision and tact, and, after he had laid down his *bâton*, he was vehemently recalled. We hope soon to have another opportunity of listening to this really remarkable production. Meanwhile, Mr. Cowen had better submit his works to the severest self-criticism. He has it in his power to take his place among the foremost of English musicians."

On the same subject the *Daily News* says:—

"The works brought forward on Thursday night afforded further and larger proof of the earnest and well-directed studies of their author. The concerto (in A minor) consists of three movements—commencing with a bold and energetic *allegro*, in which the most brilliant and elaborate solo passages are skilfully alternated, and combined with orchestral details. The intermediate slow movement, somewhat in the *nocturno* style, has much grace of melody, and the work is closed by a very spirited and animated *finale*. The symphony is even more ambitious than the concerto. The first movement (in C minor, introduced by a preliminary *largo*) is based on a bold subject, which, however, is surpassed in importance and interest by the melodious episode or second subject. In the working up of the second part of this *allegro*, there is, perhaps, some redundancy and over-prolongation of climax, which, however, readily admit of revision. The *scherzo* is full of impulse and animation, and pleased much by its unflagging spirit. Still better, however, is the following *allegretto*, by far the best portion of the symphony, and sufficient in itself to justify high expectations of Mr. Cowen's future. This movement is full of graceful, pastoral melody, instrumented throughout with much skill and knowledge of orchestral effect, and a constant succession of varied contrasts between 'string' and 'wind.' In some portions it reminded us somewhat of the delicate and refined instrumentation of Schubert. A spirited *finale* in C major brings to a conclusion a work containing more merit and promise than are usually found in the productions of so youthful a composer. Mr. Cowen, who himself conducted the symphony, was greatly applauded at the close of each movement."

Coming after the great "dailies," the *Sunday Times* speaks according to its degree, and says:—

"Of these works we may say, generally, that they are not only worthy of public notice, but that they deserve serious consideration alike for their own

merit and the promise held out as regards the future of the young composer. Usually we are able to assess the merits of such ambitious productions in very brief terms, doing so with well-grounded confidence, even after a solitary hearing. We can do nothing of the kind in Mr. Cowen's case. His two works, more especially the symphony, show so much ability and so much previously unsuspected power of a high order, as to demand careful investigation. We hope, therefore, to have an opportunity of considering them in detail, and of laying the result before our readers. For the present let it suffice to say that whatever may have been thought of the concerto (played by the composer) there was only one opinion with regard to the symphony—that, taking youth and inexperience into account, it is a work of very great merit, and that it creates expectations which we earnestly hope Mr. Cowen will realize. In this respect it comes as a revelation, and places the young musician in the forefront of those who hold the immediate future of English music in their hands."

"THE PRODIGAL SON."

The critic of the *Telegraph*, who had not previously given his opinion of Mr. Sullivan's work, writes *à propos* of its performance on Saturday:—

"Mr. Arthur Sullivan has already long since earned his spurs; but he is still so very young that his latest work may also be taken as a rich promise of still richer things to come. The exquisitely tranquil opening chorus, 'There is joy in the presence of the angels,' the themes of which are afterwards re-introduced with excellently suggestive effect; the 'revel,' with its strongly marked barbaric character, helped somewhat by the persistent repetition of the self-same one-bar passage in the accompaniment; the highly-elaborated chorus, 'O that men would praise the Lord,' with its ingeniously constructed and difficult canon and its powerfully developed fugue; and, lastly, the noble concluding chorus, less extended than its predecessor, but still more masterly—all these varied examples of the young composer's ample study and still ampler natural gifts were finely rendered. The oratorio was preceded by Mr. Sullivan's *In Memoriam* overture, both works being conducted by himself. No impartial listener to *The Prodigal Son* can doubt that its author need shrink from no task, however formidable. There are touches of tenderness in the oratorio which, more even than its uniformly elevated character and its frequent majestic climaxes, betoken the presence of genius."

HAMBURG.—A three-act opera by Herr Ludwig Scharff, a native of this city, has been accepted, and will shortly be produced at the Stadt-theater, where Mdle. Tietjens, also a native, will likewise appear very shortly.

Giulia Crisi.

(From "Punch")

Nay, no elegies nor dirges!
Let thy name recal the surges,
Waves of song, whose magic play
Swept our very souls away:
And the memories of the days
When to name thee was to praise;
Visions of a queenly grace,
Glowings of a radiant face,
Perfect brow—we deemed it proud
When it wore the thunder-cloud;
Yet a brow might softly rest
On a gladdened lover's breast.
Were thy song a Passion-gush,
Were it Hatred's torrent-rush,
Were it burst of quivering Woe,
Or a Sorrow soft and low,
Where it Mischief's harmless wiles,
Or wild Mirth and sparkling smiles,
Art's High Priestess! at her shrine
Ne'er was truer guard than thine.
Were it Love or were it Hate,
It was thine, and it was great.
Glorious Woman—like to thee
We have seen not, nor shall see.
Lost the Love, the Hate, the Mirth—
* * *
Light upon thee lie the earth!

ROYAL ITALIAN OPERA.

On Saturday, the last night of the winter season, *Lucrezia Borgia* was given, with Mdle. Tietjens, as Lucrezia, Signor Mongini as Gennaro, Mr. Santley as the Duke of Ferrara, and Mdle. Scalchi as Maffeo Orsini. The house was crowded to the roof, and the opera went off with great spirit. The trio, "Guai se ti sfugge uomoto," in which Alphonso makes the unsuspecting Gennaro drink the poisoned wine, the air from *Don Sebastiano*, introduced, as usual, by Signor Mongini in the first scene of Act 2, and the popular drinking song of Orsini, "Il segreto per esser felice," were all given twice—the first and second in compliance with a desire too unanimously expressed by the audience to be resisted; the last rather in obedience to a custom maintained more or less strenuously ever since 1847, when Alboni, the only one who has delivered the now famous *brindisi* in perfection was also the first to show that a striking effect could be made with it. That the Duchess of Mdle. Tietjens and the Duke of Mr. Santley are now unrivalled on the operatic stage is universally admitted among opera goers; and when we add that Signor Mongini was in better voice, singing with greater vigour of expression than hitherto during the season and that the small character of Gubetta was assigned to Signor Antonucci, all is said that need be said about so familiar a work and so familiar a performance. After *Lucrezia*, the National Anthem was sung by the chorus, and the scene of the Resuscitation of the Nuns, from *Robert le Diable*, brought the entertainment to a close.

The brief series of representations thus terminated, although undistinguished by any novelty to speak of, may possibly be remembered for the large number of operas produced. True, the repertory at the disposal of Messrs. Gye and Mapleson is varied almost without precedent; but as each of the works brought forward must have required at least one rehearsal, the greatest credit is due to Signor Arditi, who until the last week, with rare exceptions, conducted every performance (the direction of the others being confided to Signor Bevignani). The operas performed have been *Lucia di Lammermoor*, *Il Flauto Magico*, *Fidelio*, *Don Giovanni*, *Hamlet*, *The Huguenots*, *Robert le Diable*, *Le Nozze di Figaro*, the *Somnambula*, *Der Freischütz*, *Martha*, the *Travatore*, and *Lucrezia Borgia*—a goodly number, considering that the season began on the 8th of November, and ended on the 11th of December, thus lasting just five weeks. That the company was efficient we need scarcely add, seeing that the principal sopranos were Mdles. Tietjens, Sinico, Vanzini, and Ilma di Murska; the principal tenors, Signors Mongini and Gardoni; and the principal bass, Mr. Santley. Mdle. Scalchi, as contralto, and Signor Cotogni, as baritone, also rendered good service on more than one occasion; Signor Antonucci, the new bass, exhibited unquestionable promise; Signor Zoboli was a fair buffo in his way; Signor Marino, a competent second tenor, and Mr. C. Lyall, in such characters as Monostatos (*Il Flauto*), Don Basilio (*Figaro*), &c., both useful and acceptable. In the course of the season Mdle. Ilma di Murska has added more than one part to those in which she was previously known to the English public; and Martha and Ophelia have not merely extended her repertory, but enhanced the high reputation already won by Lucia, Amina, Linda di Chamouni, and Dinorah—not to mention the Princess, and Queen, in Meyerbeer's two great operas, or Mozart's *Astrafammante*, Queen of Night, in which she may claim to be the legitimate successor of the once celebrated Anna Zerr.

That the "brief winter season" has been on the whole successful there is reason to believe. In any case the admirers of operatic music are indebted to Messrs. Gye and Mapleson for providing them with opportunities of hearing good operas adequately represented at a time of year when otherwise, but for the speculative enterprises of the Covent Garden managers, they would be able to hear no operatic performances at all.

THE MAIDSTONE RUTH.

DEAR SIR,—In the excerpt from the *Maidstone Journal*, anent *Ruth*, the date should have been 13th December.—Yours, G. TOLHURST.

AN EXPLANATION.

To the Editor of the "Musical World."

DEAR SIR,—The following par. which appeared in the last *Musical World*, is not as correct as your paragraphs usually are. You say:—

"This day Mdle. Christine Nilsson is to sing at St. George's Hall, Liverpool, in a 'popular concert' organized by that truly 'enterprising impresario,' Mr. H. E. Hime."

Now the concert, which was announced as "Mdle. Christine Nilsson's" was given by Mr. Wood, and not by Mr. Hime, who was merely the agent who sold the tickets and booked the places.—I am Sir, yours truly,

Liverpool, Dec. 13th.

ONE WHO KNOWS.

DRESDEN.

(From our Youthful Correspondent.)

DEAR MR. EDITOR,—After making all possible excuses for my long silence, permit me to give to you a short account of our last doings.

The 20th of October, Mdle. Marie Krebs gave her annual concert, Mr. Joseph Schild sang and Mr. Friedrich Grützacher played in it. The rooms were so immensely crowded that there was scarcely enough place to sit at the piano for the young artist. All the pieces she played for the first time in public (enclosed you find a programme), except Schumann's "Carnaval," with which she had such an enormous success at her concerts at Prague last winter. The public was charmed with every number of the programme, and was very animated. Mr. Banck, one of the most celebrated German critics says, in the *Dresdener Journal*, as follows:—

"The overfilled rooms proved the warm share and esteeming acknowledgment the public gives with justice to the artistical development, proceeding with restless endeavour, and to the attained excellent play of the talented young pianist. The secure virtuosity, elegance, and neatness of her mechanism, the spirituous, animated, and delicate perception, right musical comprehending, the refined nuances and accents of her treatise are often mentioned. All this unites to a natural and charming management, that pays with gentle elasticity due right to all the different characters of the single pieces, and with all this remains free from affected expression, cunning modulations, and exaggerated tempi, and, therefore, increases more and more the well-doing, charming impression of her play."

The 26th of October, Mdle. Krebs was engaged to play at the first of the "Euterpe-Concerte," at Leipzig, and played there Rubinstein's fourth concerto in D minor, for the first time, and with an enormous success. The orchestra accompanied very well. After her following solo pieces, she was obliged to encore.

The 3rd of November, Mr. Grützacher gave a concert here with the "Koenigl. Kapelle." He played Schumann's great concerto in A minor, for 'cello, with marvellous dominating mechanism, and in a brilliant execution. Then he performed, with three scholars of his, Messrs. Hegar, Fitzenhagen, and Leopold Grützacher, a serenade by F. Lachner, for four 'celli, a very interesting, seldom-performed piece. The public was very pleased with it. Madame Bürde-Ney sang an "Ave Maria," by Cherubini, and the romanza from *Lucrezia Borgia*. Mdle. Krebs played, for the first time, Liszt's first concerto in E flat, with an enormous success.

The 16th of November, Mr. Joseph Schild, whose departure from Dresden is constant painfully deplored (he resides now in Weimar), gave also a concert here. Concertmeister Kömpel, also from Weimar, played there "Trille du Diable," Tartini, and several pieces by Spohr. Mdle. Krebs played Liszt's *tarantelle* from *La Muette de Portici*, and then, together, the "Kreutzer Sonata."

Mr. Banck says about Mr. Schild (who sang five Müllerlieder, from Schubert; the air, "Komm, o hohle Dame," from Boieldieu's *La Dame Blanche*; and *Lieder*, from Krebs, Lassen, Holstein, Eckert): "The splendid singer is well known to the Dresden public that always understood to value his talents. His superiority is singing *Lieder*; to the effect of his sympathetic, youthful, and fresh voice, he joins a well-cultivated, tasteful execution, and the warm and artistical expression."

With the most interesting news I may finish my letter. To-night, the 2nd of December, our new provisional theatre was opened with Goethe's *Iphigenia*. The King and all the high persons were present; a prologue, relative to the tragic fire catastrophe and thankful against our King, holding the whole splendid assembly of artists together. It was a very solemn moment. The theatre holds 1,800 persons.—M. K.

ROYAL ITALIAN OPERA.

To the Editor of the "Musical World."

SIR,—When Covent Garden Theatre was first opened to the public, one of the great inducements to pay exorbitant prices which was held out was the facilities offered of several entrances. As the arrangements now exist, one entrance only is available to the occupants of boxes. This necessitates the annoyance of a long string of carriages, the performing a pilgrimage round Covent Garden market, refreshed by the odour of decayed vegetables, the coming in contact with several zealous officials in the shape of angry and uncivil policemen, a succession of violent jerks from the constant stopping of carriages, and at last the arrival at the theatre when the curtain is about to fall at the end of the first act. Surely this state of things might be remedied. Where is the far-famed Floral-hall. Where are the numerous entrances which were promised to beguile the deluded public into paying eight guineas for a box?

Your powerful aid may enable people to reach the opera in time to see the first act without the difficulties which now attend a journey to Covent Garden Theatre.—I am, Sir, your obedient servant,

Castle Crowe, Dec. 8th.

CAPER O'CORBY (Bart.).

Extremely rare Romance to be sold for First Guinea.
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 MARDONNE et de LA BELLE CHAIRE, fille de Hemichus, Empereur de Constantinople, by JEAN L'ANGEVIN. A perfect copy of this
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DEATH.

On the 15th December, suddenly, MARGARET, daughter of the late P. F. MERLET, Esq.

MARRIAGE.

On the 20th ult., at Serrières, Neuchâtel, Switzerland, STANLEY LUCAS Esq., to MARIANNE HENRIETTA third daughter of the late W. CAZALY, Esq.

NOTICES TO CORRESPONDENTS.

M. K. (Dresden).—We should be much pleased to have the offered photograph of the theatre now in ruins.

VIATOR.—M. Offenbach's opera, *Barkouf*, was produced at the Opéra Comique (when M. Beaumont was director) in December, 1860. The book was by Scribe and Boisseaux. Madame Ugalde, Mdle. Marimon and M. Sainte Foy were all in the cast. *Barkouf* was a failure. The name of Offenbach's ballet, produced at the Grand Opera, was *Le Papillon*—book by Mr. St. Georges.

SENEX.—Yes, Madame Grisi sang at the Saturday Concerts (Crystal Palace) of December 17, 1864, Mr. Manns conducting. The other singer was Signor Marchesi. The pianist was Signor Tito Mattei; the violinist, Signor Giovanni Adelmann (from Milan). Mendelssohn's Italian Symphony and Schumann's overture to *Manfred* were the chief orchestral pieces.

NOTICE.

It is requested that Advertisements may be sent not later than Thursday; otherwise they will be too late for insertion.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 18, 1869.

CHRISTMAS CAROLS.

CHRISTMAS is coming; and so, of course, are Christmas Carols. The latter have enjoyed a revival time during recent years; but not, it must be pointed out, as a consequence of any increased regard for the former. The distinguishing features of Christmas observance, as we see them pictured in "extra numbers" and described in "annuals," continue to get fainter and fainter. A prosaic state of society sloughs off romance by degrees, and, in our day, there is only a stray flake or two left. Nevertheless, carol-singing has revived, and is reviving. The reason does not lie far afield. Carols belong to the religious side of Christmas; and they have a mediæval flavour which, among some church parties, is qualification enough for acceptance. We may say—meaning no irreverence—that "Pull devil, pull baker" expresses the condition of religious society now-a-days. On the one hand are those who are prepared to follow the conclusions of a quickened modern intellect, wherever they may lead; on the other are those who seek refuge from mental difficulty in the superstitions of a past age, and surround themselves with mummery, to ward off reason. The latter, it must in justice be said, are very complete workers after their kind. They stick at nothing, and smilingly adopt any absurdity able to show that it existed a few centuries ago. We may cite carols as an example; but, before doing so, let us submit a reservation of our own.

There can be no possible objection to special Christmas music, call it by the name Carol, or any other. Indeed, the season invites such a form of celebration, alike by the character of the event celebrated and the scope given to artistic ideas. Partial advantage has been taken of the opportunity, and our reviewing columns have noted the appearance of Christmas music adapted alike to the time and the condition of musical taste. Having said this, we return to our example.

It would be possible only for religious enthusiasm to accept the Carols which so many well-meaning people are doing their best to resurrectionize. In the streets on Christmas morning, and in the churches, on Christmas day, we hear twaddle in verse and music, fit only for the days when the Christian world was young and childish, and when Art was a baby prattler. Take the twaddle in verse first. Here is one specimen of Christmas poetry, for which is sought nineteenth-century favour:—

"He neither shall be clothed in purple nor in pall,
 But in the fair white linen that usen babies all.
 He neither shall be rocked in silver nor in gold;
 But in a wooden manger, that resteth on the mould."

Here is another:—

"Noel, Noel, Noel, Noel,
 This is the salutation of the Angel Gabriel,
 Tidings true I bring to you, sent from the Trinity,
 By Gabriel to Nazareth, city of Galilee,
 A Maiden pure, and Virgin bright; thro' her humility
 Shall bear the Second Person, of Blessed Deity."

And here is another:—

"The first Noel that the angel did say
 Was to certain poor shepherds in fields as they lay;
 In fields as they lay a-keeping their sheep,
 On a cold winter's night, that was freezing so deep."

It is to the use of such poor nursery goodey-goodey that we are invited now-a-days. Who knows but that soon we shall also be asked to ornament our rooms with angular saints and Gothic furniture, as well as to frighten our children with mediæval portraits of the devil.

As to the melodies allied with words like those we have quoted, their character is sufficiently well known. Quaint they may be (ugly they certainly are); but if quaintness be a sufficient recommendation, where, in the name of decency, is reaction to stop?

For the most part, the doings of those religious people who would copy the observances of the dark ages does not concern musical journalism. But when it is sought to put a single twig of the sacred branch of our art where it was centuries ago, we must protest. Art and religion, though allied, are, after all, two. Men and women are welcome to be babies in the latter—it concerns only themselves. To be childish in the former is to be mischievous.

FROM VIENNA.

(From our Original Correspondent.)

The first concert of Clara Schumann will take place to-morrow (the 11th Dec.).

The preparations and rehearsals of the *Meistersinger* of Richard Wagner, at the Imperial Operahouse, are steadily going on.

Joachim does not come to Vienna in January next, as was expected. Vienna, Dec. 10th. S. S. DI B.

THE Monday Popular Concerts begin again on the 10th of January, 1870, when Schubert's fine but little known quintet in C major, for string instruments, Friedemann Bach's still less known harpsichord fantasia in A, Beethoven's famous septet, and Mendelssohn's sonata in D, for pianoforte and violoncello (Madame Arabella Goddard and Signor Piatti), are to be the instrumental pieces. Mr. Santley is to give songs by Alessandro Scarlatti and Schubert, and Mr. Benedict to accompany.

MDLLE. CHRISTINE NILSSON'S CONCERTS.

The last but one of these concerts took place at Exeter Hall on Wednesday night, when, as on the previous occasions, the singing of the accomplished and popular Swedish vocalist was the chief, although by no means the only, attraction. The programme was divided into sacred and secular music, the earlier portion consisting almost entirely of a selection from Handel, the remainder being made up of miscellaneous pieces. The first part was as follows:—

Overture, "The Occasional"	Handel.
Chorus, "We never will bow down"	Handel.
Recitative and air, "Angels ever bright and fair"	Handel.
Chorus, "Envy"	Handel.
Recitative, "Deeper and deeper still;" and air, "Waft her angels"	Handel.
Pastoral Symphony	Handel.
Air, "From mighty kings"	Handel.
Psalm for eight-part choir, "Judge me, O God"	Mendelssohn.
Air, "Honour and Arms"	Handel.
Air, "Let the bright Seraphim"	Handel.
Chorus, "See the Conquering Hero comes"	Handel.

The air from *Theodora*, and that from *Judas* (each with the preliminary recitative), were given by Mdle. Nilsson with that calm elevation in the one case, and refined execution in the other, on which we have several times commented. The latter piece was one of this lady's first essays in English music at the last Birmingham Festival (in 1867), when, as now, her performance was received with enthusiastic applause. Still more enthusiastic was the demonstration after her magnificent singing of the *bravura* from *Samson*, the applause being only silenced by a repetition of the air. In both cases, the *obligato* trumpet of Mr. Thomas Harper was an important accessory.

In the recitative and air from *Jephtha*, the grand declamation and refined pathos of Mr. Sims Reeves were displayed with admirable effect, notwithstanding that he sang under the disadvantage of a cold. As usual, his delivery of the pathetic scene referred to created a profound impression, which probably heightened the disappointment felt when Mr. Leslie, the conductor, came forward and stated that Mr. Reeves felt himself unable, after this effort, to sing again, and requested the indulgence of the audience for the omission of the other pieces set down for him. This announcement was received with sympathetic applause by nearly the whole of the audience, a very small and unreasonable minority expressing some dissatisfaction; apparently forgetful that the throats of singers are not made of cast-iron, and that a London winter would be a severe test even if they were. The petty demonstration referred to, however, apparently proceeded from two or three individuals, who probably represented all the bad taste of the assembly—a small proportion, considering the state of the hall.

Signor Foli's capital delivery of the song from *Samson*, and the refined execution of the choral music by Mr. Leslie's Choir, completed the vocal selection of the first part of the concert. The choir gave Mendelssohn's sublime psalm so finely as to raise a demand for its repetition too emphatic and unanimous to be disregarded. The overture and "Pastoral Symphony" (*Messiah*), were effectively played by the orchestra.

The chief feature in the second part was the *scena* from *Lucia di Lammermoor*, "Alfin son tua," the wonderful execution of which, by Mdle. Nilsson, has frequently been noticed in unmeasured terms of praise. Again it produced an extraordinary impression, and a call, with acclamations, for the singer at the end. The flute *obligato* was played by Mr. Rockstro. Several vocal solos by Mdle. Drasdil, Signor Gardoni, and Signor Foli; part-songs by Mr. Leslie's Choir; a brilliant pianoforte fantasia, spiritedly played by Mr. J. M. Wehli; and the overtures to *Zampa* and *Les Diamans de la Couronne*, completed the concert.

A repetition of the *Messiah* is promised for this afternoon, when Mdle. Nilsson will sing for the last time this season. L.

MUNICH.—Herr Max Zenger has been appointed to the post of Musical Director, rendered vacant at the Royal Operahouse by the elevation of Herr Meyer to the dignity of conductor. Great preparations are being made for the production of Herr R. Wagner's next effusion, *Die Walküre*. Herr Brandt, the celebrated stage-machinist of Darmstadt, has undertaken all the machinery, &c. He says he shall be ready in February, so that the work can be produced by the end of that month. Lohengrin's Swan already meets the gaze, not merely over the portal of the Royal Operahouse, but appears also in the decorations of the stage-boxes. It is now said that the walls of the ante-room, leading to the grand Royal Box, will be similarly adorned. The only thing left to do now would be to banish every composer but the Musician of the Future from the repertory. That would settle the business at once, for the force of — Wagnerism could go no further.

CONCERTS VARIOUS.

An interesting *soirée musicale* was given at Addison College, Lad-broke Gardens, by the young ladies, on Tuesday last. Some excellent part-songs by Mendelssohn, Sterndale Bennett, John Barnett, Gounod, Bishop, &c., were given, under the direction of Mr. W. Force, as well as several vocal solos and duets. The instrumental portion was principally from the works of the great masters, and displayed the judgment and tact of Mr. Lehmeyer, who presided at the pianoforte. Between the parts of the concert, Dr. J. E. Carpenter distributed the prizes to the pupils. Altogether, a most agreeable entertainment was given to the parents and friends of the young ladies.

MR. HENRY PARKER gave an evening concert on the 6th inst. at St. George's Hall to a full audience. Mr. Parker played Chopin's fantasia in C sharp minor, and Liszt's transcription of *Lucia*, a fantasia of his own on a Scotch air, and his *galop de concert*, "Au revoir," in all of which he displayed a precision and taste that entitles him to much praise. In conjunction with Messrs. Pollitzer and Paque, he also played Mendelssohn's trio in C minor (Op. 66). M. Pollitzer played a solo composed by himself in a brilliant manner, and M. Paque another on the violoncello. Mdles. C. and R. Doria gave some German *Lieder* and two-part songs with their usual effect. Miss S. Cole, Lucy Franklin, and Messrs. George Perren and Wallworth also contributed several vocal pieces. Signor Romano was the conductor.

A CONCERT was given on Monday last, at St. George's Hall, for the benefit of a clergyman's widow. The artists who gave their services were the Mesdames C. and R. Doria (who sang Francesco Berger's "Blossoming Time" with great effect), Berry Greening, Maria Stocken, and Schneegans, with Messrs. F. Elmore, C. Stanton, C. J. Bishenden, F. Massey, and Alfred Baylis. Mr. Baylis's singing of Ascher's "Alice, where art thou?" and Benedict's "Con la faccia" gratified the audience, both songs being given with taste. The instrumentalists were Mdle. de Bono, who played two solos on the violin, Mr. and Mrs. Richard Blagrove (concertina and piano), Mr. J. B. Chatterton (harp), and Mr. Sydney Smith, who gave two solos on the pianoforte, and, in conjunction with Mr. W. Ganz, accompanied the vocal music. The concert was a success. A new song, by Mr. C. Salaman, "I would tell her that I love her," was sung by Miss Rosamunda Doria and encoored.

THE Amateur Musical Society of Brixton gave their second private concert on the 8th inst., Mr. Weist Hill conducting. The programme contained an interesting novelty in the shape of a serenade quartet (violin, viola, and violoncello), with string and tympani accompaniment, by Mozart, never before performed in London. The executants (who did their work well) were Messrs. Spiller, A. Deane, E. Deane, and White, and the piece created a decidedly favourable impression. There were also Haydn's symphony in B flat (No. 9), the overture to *The Men of Prometheus* (Beethoven), the overture to *Raymond* (Thomas), and a selection from the *Grand Duchess*. Mr. H. Snelling, a facile clarionetist, repeated the solo which he had given at a recent concert. Miss Susanna Cole, Madame Gilbert, and Mr. Wallace Wells were the singers. Madame Gilbert did justice to two excellent subjects, "Dove song" and "Hush, ye pretty warbling choir." The *scena*, "Softly sighs," was rendered passably well by Miss Cole. Mendelssohn's delightful two-part songs, "Ah, once how fair" and "The Harvest-field," were sung by the lady vocalists. The concert was very well attended.—P.

THE sessional concert of the Walworth Choral Union, held in the lecture hall of the Walworth Institution, with which the class is connected, last Tuesday, attracted a full audience. Mr. W. Gadsby conducted. In the first part, a cantata entitled *Out of the Deep*, the composition of his son, Mr. H. Gadsby, was performed, meeting with a very favourable reception from the audience, who insisted upon a second hearing of two of the numbers. The singers were Miss Harriet Pelham, Miss Dix, and Mr. T. B. Evison. In Mendelssohn's eight-part psalm, "Judge me, O God," the choir lacked the full force of contraltos, but was otherwise in good form. The second part, miscellaneous, went off capitally. Misses Dix, Cozens, and Reid, and Messrs. Evison and Windom, contributed the solos, and the pianoforte was played by Mr. Fred Cozens.—P.

MADAME EUGENE OSWALD'S evening concert took place on Saturday last, at the St. George's Hall, and attracted a full room. Madame Oswald played the trio in E flat (Op. 12) of Hummel in conjunction with Herr Jansa and M. Paque, Beethoven's sonata in D minor (Op. 31), a duet for harp and pianoforte, with Miss Viola Trust, by Oberthur, and solos by Schumann and Chopin, finishing the concert with Mendelssohn's duet in D (Op. 58), for violoncello (M. Paque) and pianoforte. In all, she exhibited her talent to the highest advantage. M. Paque distinguished himself by his performance of a fantasia on airs from *Guillaume Tell*. Mdle. Carola, in Costa's song from *Ellä*, "I will extol

thee," sang with such expression and feeling as to call forth an unanimous encore. She was equally successful in two of Gordigliani's national Italian songs. Miss R. Doria was successful in a new song by Salaman, "I would tell her that I love her," and was loudly encored, as was also Miss Jessie Royd in "Lo hear the gentle lark," the flute *obligato* of which was played in perfection by Mr. Churchill Arlidge. Francesco Berger's duet, "Blossoming Time," sung by the Mdles. C. and R. Doria, added to the attraction of the concert. Messrs. Lehmyer, Barth, and Henry Parker were accompanists.

The sixth *soirée musicale* of the New Philharmonic Society took place at St. George's Hall on Wednesday evening. The programme consisted of Beethoven's trio in D major (Mdle. Skiwa, Herr Pollitzer and M. Paque); Beethoven's sonata in C sharp minor (Mr. John Francis Barnett); a violin concerto in A minor by Bach (Herr Pollitzer); and several vocal pieces by Miss Jessie Royd, Mr. Alfred Baylis, and the members of the choir. Mr. T. H. Wright played the harp *obligato* in the *Preghiera* and "Vision," from Verdi's *I Lombardi*, sung by Miss Royd. Miss Scott took the piano, and Mr. Barth the harmonium accompaniments for Schubert's song of Miriam, Miss Jessie Royd being again the vocalist. Signor Lablache was the director for the evening." Herr W. Ganz accompanied the vocal music and Mr. W. Beavan conducted the choral pieces.

PROVINCIAL.

BIRMINGHAM.—We have received the subjoined communication from a correspondent of great worth and obstinacy:—

"The musical season has (in familiar *parlance*) fairly set in, and those who delight in the 'concourse of sweet sounds' (so-called) have no cause to complain either of the quantity or quality of the fare (so-called) so liberally set before them. Barely a fortnight had elapsed after the Nilsson concerts when the Town Hall was again densely thronged with the Festival Choral Society's subscribers and friends, attracted by Mdle. Ilma di Murska, Mdle. Scalchi, Mr. George Perren, Signor La Rocca, and Mr. Santley. The programme was miscellaneous, devoid of novelty, and (to avoid tautology) made up of pieces thoroughly familiar, some, indeed, hackneyed, but apparently all more or less welcome to the audience. Some good singing by the choir and an organ solo by Mr. Stimpson completed the scheme; and it is hardly necessary to add that the vocalists, one and all, acquitted themselves in a manner worthy their reputation. A week later, the Exchange Rooms were filled by a public more akin to that accustomed to assemble at the Monday Popular Concerts in London. The following was the programme:—

Quartet in G major, No. 66, Haydn; Solo (Piano) Sonata, No. 1, Op. 27, Beethoven; Solo (Violoncello), Concerto, Eckert; Duet (Piano and Violin), Op. 162, Schubert; Trio in D minor, Op. 49, Mendelssohn. The players in the string quartet consisted of Messrs. H. Hayward, Ries, Abbott, and Daubert. The violoncello concerto was performed by Mr. Daubert, and Mr. Franklin Taylor took the pianoforte part in Mendelssohn's trio, as well as in the sonata of Beethoven. All these excellent artists displayed their abilities in a manner alike honourable to themselves and gratifying to their hearers. But special praise is due to Mr. Taylor for his admirably neat and finished execution of the pianoforte sonata; as, also, to Mr. Havell, who took the piano part in Schubert's duet with Mr. L. Ries, and to whom Birmingham is indebted for this excellent class concert—one of a series, the next of which is to be given on Thursday, January 13th.—On Saturday, Mr. Anderson, another enterprising musical townsman, gave the first of his orchestral concerts, having moved his *locale* from the Exchange Rooms to the new Masonic Hall—which last, so far as can be judged at present, is not particularly well adapted for sound. Here, again, we had a programme in the main worthy reprinting:—

Overture, *Midsummer Night's Dream*, Mendelssohn; *Roverie*, "How many hired servants," Sullivan; Symphony, No. 8 (in F), Beethoven; Romanza, "Spirito gentil" (*La Favorita*), Donizetti; Pianoforte and Orchestra, Barcarole from fourth Concerto, Sterndale Bennett; Overture, *Hebrides*, Mendelssohn; Song, "Thou whom I vow'd to love," Schubert; Flute and orchestra, *Andante*, Mozart; Song, "When Love, with unconfined wings," T. Anderson; Band selection, No. 1, *Faust*, Gounod. The band (thirty-four in number) comprises some of the best available local talent, and, considering the limited opportunities for united practice, gave a performance, on the whole, fairly creditable. Mr. Matthews, of high reputation in the Black Country (so-called), played Mozart's *andante* on his 'golden flute,' which seems to exercise immense fascination in this district; and Miss Synner played Professor Sterndale Bennett's barcarole, an excerpt so charming that it made one long once more to hear the entire concerto. Mr. Vernon Rigby, the only vocalist, appeared to please the audience in everything set down for him. When to the foregoing is added that Mr. Stimpson gives weekly a performance on the large organ in the Town Hall; that a

series of 'Monday Popular Concerts' (not in the St. James's Hall sense of the term) in the same building, under the direction of Mr. D. French Davis, with full band, vocalists, and solo singers, has just begun, and, if successful, will be continued throughout the winter; that the *Messiah*, with Mr. Sims Reeves and the Festival Choral Society, is announced for the 29th of December; and that, on January 7th, Madame Norman-Neruda, is to make her first appearance here, aided by Mr. Charles Hallé, Signor Piatti, and Mr. Santley, it will be conceded that the Hardware Metropolis (so-called) is not so badly off for musical entertainments.

BUTTON OF BIRMINGHAM.

DUNDEE.—Grand musical doings in Dundee this week. Four orchestral concerts have been given under the direction of Mr. Henry Nagel, with an orchestra of fifty, led by Mr. Carrodus (M. Sainton as solo violinist), and the Sainton-Dolby touring party, comprising Miss Wynne, Mr. W. H. Cummings, Mr. Lewis Thomas, &c., as vocalists. Writing before the event, the *Dundee Advertiser* said:—

"The idea of a week's music for Dundee commands respect by its very boldness. There are to be given four concerts, and the Choral Union are also to give two oratorios. The success of these latter is secured, and the prospects of the former are most cheering. We have an earnest desire to see at each a crowded house, for the concerts are of that class which will delight all sections of the community. A large orchestra of professionals, vastly superior to any Dundee has yet heard, is to perform three symphonies—viz., Haydn's No. 3, Mozart's No. 3, and Beethoven's No. 2; five overtures from Mozart, Beethoven, Rossini, and Weber, and four marches from Mendelssohn, Meyerbeer, and Wagner. Such music played by twenty-six 'strings,' twenty-three 'winds,' wood and brass, besides drums and harp, will be a treat of the highest order. A word or two on the financial aspect of the scheme may not be out of place. The engagement of such talent must necessarily be at a great expense. As a security against misfortune, 500*l.* has been subscribed by gentlemen who are promoters of the scheme. We hope that not one penny of the guarantee fund will be called up, nor do we anticipate it will be, for within two or three days after the plan of the hall had been laid before the public, upwards of 600 places had been secured, and since then the demand for tickets has continued."

A late issue of the *Advertiser* gives an account of the first concert whereat the *Creation* was performed. Our far-north contemporary says:—

"The soprano solos were entrusted to Miss Edith Wynne. From first to last her vocalization was listened to with profound interest and the greatest pleasure. Her style of singing is most refined. Miss Wynne's treatment of the music was thoroughly in keeping, and to chasteness and purity she added deep feeling. Her singing of the music allotted to Eve especially, fully showed this. Mr. W. H. Cummings is known here as one of the first of English tenors, and his reputation will be in no way impaired by his appearance of last night. His singing of 'In native worth' evinced an intimate acquaintance with the classical style. 'In splendour bright' was also given with the finest discrimination. Mr. Lewis Thomas is also a finished singer. His voice is of the best quality, and thoroughly under command. His style is manly and pure, his intonation distinct, and he sings with the greatest ease. In 'Rolling in foaming billows,' he sang with vigour. The music of Adam in the third part was also faultlessly rendered. The orchestra, never overpowered either soloists or chorus, and its purity and clearness told most effectively. The Choral Union did honour to themselves, and to Mr. Henry Nagel their much esteemed conductor."

SALISBURY.—The following is abridged from a recent number of the *Salisbury Times*:—

"The Sarum Choral Society gave a concert in the Assembly Rooms, on Tuesday evening. The principal vocalist was Miss Alice Ryall, Mr. C. J. Read conducted, and the orchestra was complete. The members mustered in force. The performance opened with Mozart's overture, *Così fan tutte*, played by the band. A selection from the opera of *Idomeneo* followed, consisting of portions of the work relating to the remarkable events of the story—the two airs, 'Se il padre' and 'Zeffiretti,' were sung by Miss Alice Ryall. The four choruses were given with a precision for which we were scarcely prepared. Master Waller was happy in 'O cielo clemente,' and applauded. The second part opened with the air and chorus, 'Must I my Acis,' and in this Miss Ryall was heard to great advantage, and was enthusiastically encored. Perhaps the feature of the evening was the pianoforte solo (his own composition) by Mr. C. J. Read. Prepared as the audience were for a treat, they were surprised beyond their expectations. We predict that this composition of Mr. Read's is destined to become a favourite. The applause of the audience was unbounded. A more successful concert the Sarum Choral Society has

never given; and we could not but be struck with the attention shown by the chorus to the marks of expression, and the clearness with which the words were pronounced. Mr. C. J. Read, conductor, discharged his duties with skill."

MARGATE.—The second annual concert organized by Mrs. Frances Talfourd on behalf of the Alexandra Homes, took place in the Royal Assembly Rooms, Dec. 8th. Of the excellent charity for which Mrs. Talfourd labours, with so much perseverance and devotion, we need only say that it was founded in 1865 to commemorate the safe arrival off Margate of the Princess Alexandra, and that already twenty-six homes are erected and partially endowed. Funds being still urgently needed, the success of the concert we now notice is a matter for sincere congratulation. Among the artists who gave their services were Mesdames Arabella Smyth and Lucy Franklein; Messrs. Mattei, Caravoglia, Cobham, Paque, and Hatton; while at the head of assistant amateurs was Mrs. Talfourd herself, whose vocal ability has often been publicly tested and approved. As the programme consisted of well-known selections, a notice in detail is uncalled for. We may say, however, that Miss Smyth was recalled after "Di piacer," Miss Franklein was encored in "Thady O'Flynn," as was Signor Mattei in a fantasia on *I Puritani* and two of his own solos; Signor Caravoglia, in "Largo al factotum;" and Mr. Hatton (who kindly came forward to supply the place of Herr Ganz) in "Groves of Blarney." M. Paque, and Mr. Cobham were also distinguished by the favour of the audience. Altogether the concert was the great success it deserved to be.

CORK.—A correspondent writes us from this formidable city as follows:—

"At the opening *soirée* of Christ Church Choral Union, the Rev. Mr. McPettridge in the chair, Mr. Sullivan's *Prodigal Son* was performed with decided success. The choruses were effectively given; Miss Lavers, Messrs. Cross, Magrath, and McCarty, the solo vocalists in the quartet, 'The Lord is nigh unto them,' were all that could be desired; and Mr. Baker in the air, 'Come, ye children,' pleased greatly. A miscellaneous selection followed, including Randegger's trio, 'I Naviganti,' sung by Miss Lavers, Mr. Pigott, and Mr. McCarty, and Mendelssohn's *Andante* and *Rondo Capriccioso*, played by Miss Bella McCarty, about whose performance one of the local papers here—the *Cork Examiner*—writes in the most flattering terms, and 'An old musical parishioner' goes into raptures in a letter to the *Cork Constitution*. All I need say is that being encored unanimously in Mendelssohn's pieces, Miss Bella McCarty played the 'Last Rose' of Thalberg. She is a daughter of Mr. John McCarty, of this city, highly esteemed. The concert terminated with the chorus, 'The Lark.' Mr. John McCarty, who presided at the pianoforte with his accustomed ability, must be heartily thanked for introducing Mr. Sullivan's charming work."

HERTFORD.—The Choral Society gave a concert on the 9th inst., under the direction of Mr. W. Williams, of which a local paper says:—

"The spacious Assembly Room was well filled by a delighted audience, who rewarded the performers with frequent bursts of applause. The concert commenced with 'How excellent thy name,' which was well calculated to display the full power of the choir. This was followed by 'Comfort ye my people,' and 'Every valley,' which were splendidly sung. Mr. John Williams has a tenor voice of great purity and sweetness, which has been highly cultivated, and his admirable singing of the difficult air, must have charmed those who were well acquainted with it. 'Angels ever bright and fair,' and the *canzonet*, 'My mother bids me bind my hair,' were admirably suited to Miss Stuart's voice, and were deservedly encored. 'To thee, great Lord,' was finely given. Mr. Winn, delighted the audience by the humour he infused into 'The Vicar of Bray,' and provoked cries of 'encore' from every part of the room. He yielded to the general demand, and sung 'Nothing more,' which was also applauded. The blending of the voices in 'Sweet and low,' showed how largely the society has profited by the teaching of Mr. Williams. The concert as a whole, was one of the most successful the society has ever given. The accompaniments were played by Miss Birt, with steadiness, precision, and taste; and it is impossible to speak too highly of the manner in which the concert was conducted by Mr. Williams."

LEICESTER.—The *Leicester Journal* contains a very favourable notice of a recent performance of Mr. J. F. Barnett's *Ancient Mariner*, from which we take a passage or two:—

"Mr. Barnett's cantata was performed for the second time in Leicester on Thursday evening week, under the direction of Mr. Henry Nicholson, and received with the utmost enthusiasm. The chorus comprised the whole of the New Philharmonic Society and a contingent from the Midland Institution for the Blind at Nottingham. The

solos were assigned to Miss Armytage, Miss Jeffries, Mr. Lock, and Mr. Gibson. The band, though small, was efficient, the passages for the wood wind instruments being admirably played by Messrs. W. H. Nicholson (flute), Lazarus (clarinet), W. T. Rowlett (oboe), and T. A. Wykes (bassoon). Mr. F. M. Ward, of Nottingham, and Mr. G. A. L. hr did good service at the piano and harmonium. The quartets, 'The souls did from their bodies fly,' and 'Around, around flew each sweet sound,' were well given, and the chorus from beginning to end was worthy all praise. Mr. Nicholson judiciously checked indiscriminate attempts to encore, but yielded after the first quartet and the chorus, 'The Seraph Band,' in which the careful training of the ladies by Miss Deacon was manifested. The second part of the concert consisted of a selection of solos and concerted music, and a fantasia by our old friend and the first of living clarionettists—Lazarus.

EDINBURGH.—The *Creation* was performed on Saturday week in the Music Hall, under the auspices of the Choral Union. A writer in the *Scotsman* says:—

"The solo singers were Miss Edith Wynne, Mr. Byron, and Mr. Lewis Thomas. Miss Wynne sang like a true artist. The brightness and clearness with which she gave 'The marvellous work,' and the grace which she imparted to 'With verdure clad,' elicited warmer approval than is usually heard at oratorio performances. 'On mighty pens,' taxes severely the powers of the greatest singers; in Miss Wynne's version we had perfect finish, much feeling, and great delicacy. Miss Wynne was equally at home in the music assigned to Eve. Mr. Thomas gave throughout a very satisfactory reading of the music. To smoothness, clearness, high finish, and an excellent enunciation, he added a thorough understanding of his part. In 'Rolling in foaming billows,' we have seldom noticed more intelligent appreciation. In 'Straight opening her fertile womb,' Mr. Thomas went down to the low D, and gave 'Now heaven in fullest glory shone,' in a masterly and earnest style. Mr. Byron's singing is not altogether without promise. The choruses, almost without exception, were creditably sung; there was a commendable observance of light and shade, and the points were taken up with precision."

HALIFAX.—We take the following from the *Halifax Guardian*:—

"At Mr. Hemingway's second full-dress concert the Mechanic's Hall was crowded in every part. Such players as Lazarus on the clarinet, Nicholson on the flute, Crozier on the oboe, Wotton on the bassoon, and Harper on the horn, are not to be heard in the provinces often. The five combined with Mr. Wm. Shakespeare as pianist and Mdme. Thaddeus Wells as vocalist, made up a company of rare excellence. Mr. Hemingway retained his full band, and as all the above-named took their places amongst our local performers, the overtures were played with a completeness and finish unequalled since the days of the Halifax festivals. The concert commenced with A. S. Sullivan's Processional March, followed by Gounod's 'Ave Maria,' carefully sung by Madame Wells. Mr. Crozier's oboe solo, the first individual instrumental display, was a worthy prelude to the rest. Mr. Nicholson selected for his flute solo the *obligato* to Bishop's 'Ye little birds,' sung by Madame Wells with great taste. Mr. Lazarus gave his own arrangement of 'The Last Rose of Summer,' Kathleen Mavourneen, and 'The Young May Moon.' The first part closed with Mr. Hemingway's new galop, 'Lillian,' for full band and pianoforte. The second part commenced with Auber's 'Zanetta' overture. Mr. Shakespeare played the *Andante* and *Rondo Capriccioso* of Mendelssohn. Guglielmi's 'Gratiasagimus' gave Mdme. Wells and Mr. Lazarus equal opportunities of display. The concert ended with Balfe's overture to the *Bohemian Girl*."

It should be stated that Mr. Charles Harper being indisposed, his place was taken by Mr. Mann, one of the Crystal Palace orchestra.

BELFAST.—A correspondent from this place writes as follows:—

"The last Monday Popular Concert, previous to the Christmas recess, took place on Monday evening (the 13th inst.), and the Ulster Hall, in which the concerts are given, was well filled, notwithstanding the inclemency of the weather. Miss Hiles, the vocalist, was warmly applauded in her various songs, some of which she was obliged to repeat. The band of the 18th Regiment, under the conductorship of Mr. Fitzpatrick, played several pieces. Mr. Collier accompanied the vocal music on the pianoforte and likewise presided at the organ."

LEEDS.—We have received the subjoined communication from an occasional correspondent:—

"Mrs. John Macfarren gave her pianoforte and vocal recital, on Wednesday, Dec. 1st, in the new great hall of the Mechanics' Institute, which was full. The vocal music, consisting of pieces set to the poetry of Shakspeare, was given with effect by Miss Bessie Emmett and Miss Marion Severn. Mrs. John Macfarren played a sonata of Beethoven, a *rondo* by Dussek, her own *caprice*, 'The Pearl of Erin,' and Lisolt's 'Spinnelli'; also Brissac's *Valse de Bravoure*, and a brilliant fantasia, 'Scotis,' in which she was encored."

CONSERVATIVE LAND SOCIETY.

At the seventeenth annual meeting, held last week at the Norfolk Street offices, the report stated that the receipts for the financial year ending 30th of September, were 161,136l. 12s., and the grand totals to Michaelmas, 1869, 1,450,082l. 19s. 3d.; the withdrawals since the formation of the society (1852) to Michaelmas, 1869, 356,880l. 0s. 4d. The reserve fund (exclusive of office premises and furniture account) amounts to 10,500l. The last share issued to Michaelmas was No. 32,596—a subscribed capital of 1,649,800l. The executive committee declared the interest and bonus to be 6 per cent. for the present year. The following members of the board who retire by rotation were re-elected:—Viscount Ranelagh, Colonel Brownlow Knox, Colonel Jervis, M.P., and Mr. T. K. Holmes. The report concluded by stating that the co-operation with the United Land Company (Limited) was in full force, with the success which was anticipated, and congratulated the members on having entered the eighteenth year with the prospect of continued prosperity. The adoption of the report was moved by Viscount Ranelagh, who said that his present appearance was in a somewhat new capacity. He was no longer chairman of a purely land undertaking, but head of a benefit building society. His duty was now to explain the progress of the society in making building and other advances. Although the shareholders must be familiar with the origin and reason of their alliance with the United Land Company (Limited), the outer world is not so well acquainted with their new system of action. As a land society they achieved a signal success, but such success entailed increased demands from the purchasers of plots for advances to enable them to build; and as their capital was not a fixed one, their funds naturally became too circumscribed to enable them to buy properties to the extent they desired. The establishment of the United Land Company (Limited) was therefore a natural consequence, and they were enabled to work together to their mutual advantage, the company purchasing and allotting estates, and the society making advances to persons desirous of building. The report and balance-sheet showed the result of their year's labours, and the declaration of 6 per cent. was an indication of prosperity under the new system. The committee could assure the shareholders that their attention to the interests of the society had been unremitting, and that the utmost vigilance was exercised in every department in order that economy should be maintained. The adoption of the report, seconded by Colonel Brownlow Knox, was unanimously agreed to. Some remarks were made as to the disposition of the reserve fund, which it was suggested ought to be called a surplus fund; and with the usual vote of thanks to the secretary and other officers of the society, the proceedings closed.

—O—
W A I F S.

Madame Arabella Goddard has given pianoforte recitals within the last ten days at Wakefield, Stirling, Greenock, Perth, Cockermouth, and Brigg. All the aristocracy and gentry of the neighbourhood attended the recital at Perth; and that the audience was musically inclined (which means inclined towards good music) was shown by the fact of their encoring the last movement of Beethoven's *Pastoral Sonata*. The same example of good taste was displayed by the audience at Greenock.

Signor Mongini has left England for Italy.

Miss Laura Harris is engaged at Bordeaux for two months.

La Princesse de Trébizonde is having an immense success in Paris.

Auber's *Rêve d'Amour* is announced for the 20th inst. *Nous verrons*.

M. Gounod's *Médécine malgré lui* is about to be revived at the Lyrique for M. Meillet.

Herr Wilhelm Ganz has returned to town, after attending his brother's funeral at Berlin.

A M. Botkine has left by will 13,000 roubles each to the Conservatoires of St. Petersburg and Moscow.

A Spanish journal announces that Signor Tamberlik has been named Commander of the Order of Charles III.

Herr Wagner's *Walkyre*, a sequel to *Rheingold*, has been put into rehearsal, we hear, at the Munich Theatre.

M. Levasseur has retired from the Paris Conservatoire upon a pension. His pupil, M. Obin, takes the vacated place.

The brother—not the father, as some contemporaries have stated—of M. Félicien David has just died at Avignon.

The revival of *Don Giovanni* at the Paris Opera is spoken of as a great success. M. Faure, as the Don, carried all before him.

M. Strauss has resigned his post as *chef d'orchestre* of the French Court balls. There are already twenty-eight would-be successors.

The *Halifax Guardian* informs its readers that the execution of Mr. Lazarus on the clarinet (among other things) has become more "extensive."

Mr. Balfe's *Bohémienne*, it is expected, will be brought out at the "Lyrique" on the same date, there or thereabouts, as Auber's opera at the "Comique."

The printer to the Emperor of the French has just issued the third part of his *Etoiles du Chant*, which is devoted to Gabrielle Krauss. The portrait is engraved by Morse.

Wednesday last was the latest date fixed for the production of Balfe's *La Bohémienne*. It is, probably, now postponed till after Christmas.

A French paper says that the Duchess of Cambridge and her daughter, the Duchess of Mecklenberg-Strelitz, wrote letters of condolence to Signor Mario on the occasion of his wife's death.

M. Bazin is about to set to music Scribe's *L'Ours et le Pacha* for the Opéra-Comique. Mlle. Zina d'Alti is to make her *début* at this theatre in a new work called *Déa*, written for her by M. Jules Cohen.

Ballet has found a permanent home in the music-halls of Paris. The *maître-de-ballet* at the Grand Opéra has resigned his appointment in Paris to get up some spectacle in preparation at our Alhambra.

We hear, on good authority, that Messrs. Gye and Mapleson intend commencing their season about the end of February with a series of performances at the new Operahouse in the Haymarket.

Owing to the great success of *Love's Sacrifice* at the Holborn Theatre, we hear that Mr. Barry Sullivan intends to continue playing it during the Christmas holidays.

Some idea of the enormous sale of dance-music may be formed from a statement in a French paper that the profits derived from the sale of a certain *Valse des Roses* amount to 225,000 francs.

A correspondent informs us that the *Mignon* of M. Thomas was produced at the Operahouse, Berlin, on Friday the 10th inst. with great success. The King and all the Court were present. Mlle. Lucca and Herr Betz received "ovations." Herr Eckert conducted the orchestra.

M. Pasdeloup's programme last Sunday was as follows:—Overture, *Jubilee*, Weber; Symphony in F, Beethoven; *Adagio* from G minor quintet, Mozart; Overture, *Les Maîtres Chanteurs*, Wagner; Selection from music to *Midsummer Night's Dream*, Mendelssohn.

The *Gazette Musicale* says that Mlle. Marie Roze has signed with Mr. Wood; and that Mlle. Lewitsky (a young Russian, pupil of Wartel), and Mlle. Fioretti, the *danseuse*, will form part of the Drury Lane company.

Mlle. Ilma di Murska has left England for Paris, where she is engaged at the Opéra Italien. Her first appearance will be in an opera (very little known) by Donizetti—*Alina Regina di Golconda* (the same libretto, we presume, as that of the once famous opera by Berton).

M. Auber's *Rêve d'Amour* is to be produced on the 14th inst., or within two or three days of that date. The news may interest many who are curious to hear how the "old man eloquent" has been inspired by "love's young dream."—*Athenæum*.

The concerts of the Paris Conservatoire were to begin for the season on Sunday last. Among the works which have been "tried" are a piano concerto by Herr Friedrich Gernsheim, a violin concerto by M. Juncière, and a *scena* by M. Vaucorbeil.

There is a question about reviving Halévy's *Charles the Sixth* at the Paris Opera. The work has been tabooed, it is suggested, lest the chorus with the famous refrain, 'Jamais en France l'Anglais ne régnera,' should wound English susceptibilities.

Lovers of orchestral music will be glad to hear that a series of concerts is to be given at Exeter Hall, under the direction of Signor Arditi. The programme will consist of symphonies and overtures, operatic selections, vocal music, and a fair amount of dance music.—*The Graphic*.

Mr. Harry Palmer, of Niblo's Garden's, New York, has been in London on the look-out for theatrical novelties. He has arranged with Mr. Andrew Halliday for a copy of *Little Em'ly*. This fact is answer to an insinuation we have seen, to the effect that Mr. Halliday's *David Copperfield* was based upon an old American version.

Mrs. Charles Pitt, who has succeeded Messrs. Shepherd and Creswick in the management of the Surrey Theatre, has commenced her enterprise with a new drama in four acts by Mr. Palgrave Simpson, in which Madame Celeste plays the principal character. The title of the piece is *The Watch Dog of the Walsinghams*.

At the Crystal Palace concert, to-day, the overture to Mr. Henry Gadsby's cantata, entitled *The Golden Legend*, is to be performed; also Schumann's overture to *Genoveva*, Beethoven's C minor symphony, and some ballet music from M. Gounod's *Reine de Saba*. The singers are Mlle. Sinico, Miss Poyntz, and Mr. Harley Vinning. This is, we need hardly add, the last concert of the present year.

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